GATCOMB'S BANJO & GUITAR GAZETTE

VOL. IV. No. 6. JULY AND AUGUST, 1891. Single Copy 10 Cents. Fifty Cents per Annum.

"DARLING NELLIE GREY."

The History of a once very Popular Ballad.

There are few persons who know the origin of that beautiful and ever-enduring little song, or the circumstances under which it was written. It was written a year or two before the beginning of the late war. The author and composer was a young school teacher named Benjamin R. Hanby, an instructor in a struggling little academy, at Seven Mile, Butler Co., O. He was also a preacher, and to some extent a musician, and had a fiery hatred for everything connected with slavery.

The song that afterward became so famous was conceived and almost completed on the way to Cincinnati from Hamilton one afternoon. The inspiration came from a Cincinnati paper which Hanby had accidentally picked up, and which contained an account of the manner in which a beautiful quadroon girl named "Nellie Grey," had been torn away from her slave lover and carried to the Southern market stalls to be sold at auction. Hanby utilized the incident in his song, and upon his return home remodeled it to a certain extent and applied a few finishing touches.

It is evident that he didn't appreciate the possibilities of the production, for he let it lie around awhile and then sent it to a Chicago firm with a note to the effect that if they saw anything in the song they might publish it. He received no reply, and the first intimation he had of the fact that it had been published and had met with a splendid reception was six months later while visiting a young lady acquaintance at Columbus, O. He requested her to sing for him, and she complied, saying she would sing him a sweet little song she had just received, and which, she remarked, had by a strange coincidence been written by a person with the same name as his. She thereupon proceeded, much to Hanby's surprise, to sing "Nellie Grey."

The song made a hit as soon as published, and experienced a remarkable run, and the publishers made a small fortune from it, but somehow overlooked Hanby in the division of the proceeds. In fact, they even neglected to send him a copy of the song until he wrote for it, and then they sent him six. This was all the pay he ever got.

Hanby came of a musical family. His father was the compiler of a United Brethren hymn-book, which is still in use in some places, and he had several brothers and sisters who were also musically inclined. Hanby himself composed a number of songs, several of which were afterward published, but "Nellie Grey" is the only one which received a remarkable reception. It has been translated into several foreign languages and is known and loved all over the world for its sweetness and tenderness of sentiment. Hanby died a few years after the war, in obscurity and poverty, as he had lived all his life. The fact that he was the Hanby that wrote "Nellie Grey" was known to none save a few intimate friends. He lies in the cemetery at the place of his birth — Westerville, a small village about twelve miles north of Columbus, O. His grave is marked by no sign the green sward is his only tombstone, the sweet song which has blessed thousands of hearts is his monument. — *Cincinnati Times-Star.*

Lovers of this beautiful song will be well pleased to welcome it in the new form which it has been rehabilitated by Mr. Lansing's artistic banjo arrangement. See our "new music" columns.—[Ed. GAZETTE].

ANTIQUITY OF THE GUITAR.

That music is in a measure the sport of fashion is illustrated by the history of the guitar. In the sixteenth century it was the favorite, the reigning instrument. It was a member of the orchestra of the first opera and the first oratorio. Poems were written in its honor. So common was its use in France and Spain that even its name, a name of Eastern origin, entered into the proverbs and slang of each country. The ingenious Hamilton mentions it respectfully in the "Memoirs of Grammont." Le Sage speaks of a woman so beautiful that all the guitars of the Province had been scraped in her praise. In the time of the Directory, when it was the mode to ape the Greeks, the guitar was fashioned in the lyre's form. From 1800 even to 1840 arrangements from operas and chamber music and symphonies for this instrument were numberless.

But the pianoforte, in a certain sense a less truly musical instrument than the guitar, drove all before it. Wires tuned by the tuner and struck by hammers gained the battle over wires picked by the fingers or the plectrum. The guitar was voted to be an unfit instrument for a man, and today it is too often remembered in connection with that hideous literature known as "Floral Keepsakes," the engravings of which represented scantily-dressed ladies with abnormally large eyes, toying with this instrument; or a swarthy pirate in melting mood wooed to its strains a reluctant maiden. And the guitar became a symbol of effeminacy, though curiously enough its poor relation — the banjo — was always free from this reproach.

Of late years ever-changing fashion has smiled again upon guitar and mandolin, and the study of these instruments is even encouraged. And with reason; for such venerable and musical instruments should not be neglected.—Philip Hale in *Boston Post.*

The Students of the Ohio Wesleyan University at Delaware, O., have a fine Mandolin Club.

GATCOMB'S BANJO & GUITAR GAZETTE,

PUBLISHED BI-MONTHLY BY

L. B. GATCOMB COMPANY,

58 Winter St., Boston, Mass.

FRANK N. SCOTT..... .....EDITOR.

SUBSCRIPTION PRICES.

Single Copy, per year.....50 cents.

For Premiums, etc., see advertising columns.

For Advertising Rates, see Publishers' Department.

ACKNOWLEDGMENTS.

The GAZETTE, even this tardily, takes great pleasure in the performance of what is at once a duty and a pleasure. We desire to acknowledge our appreciation of the intelligent and efficient editorial work of Mr. L. H. Galeucia during the time the GAZETTE was under his charge, and assure him that his efforts in our behalf were duly appreciated. We commend Mr. Galeucia in every respect, as able, courteous, and efficient, and trust the present existing personal relations may be long continued.

OUR IMPROVEMENTS.

"Excelsior," is the motto we have inscribed on our banner, and with this upon it, our flag is "nailed to the mast." On Sept. 1st, we propose adding four pages to the GAZETTE, thus affording still further opportunities for reaching our patrons to cater to their pleasure and instruction. Still further improvements are in contemplation, due notice of which will be given when fully determined upon. In the meantime, we propose to continue the present subscription price till otherwise notified, in order that those who send in their subscriptions before September, may get the benefit of the increase in size, without additional cost.

Advertisers will be similarly dealt with, if contracts are made before Sept. 1st.

Now is the time to send in your subscriptions and advertisements.

BORROWED PLUMAGE.

It is said that "imitation is the highest flattery," and no doubt it is so, for no sane person would be likely to imitate anything worthless. But the system is by no means a safe or equitable one, as it is apt to invade individual rights, if persistently followed up. When one copies a high standard and fails to come up to it, the standard is the one to suffer disrepute, while the unworthy aspirant gains but little from such borrowed glory.

Almost every prominent professional in every line has suffered in a greater or less degree from this cause, though the Boston Ideal Club seems to have been particularly unfortunate. We do not envy either the personal pride or the self respect of any man who attempts masquerading in borrowed or stolen garments. The jackdaw may flaunt the eagle's plumage for a time, and the ass may don the lion's skin, but they cannot long deceive any discriminating person who will speedily penetrate the badly-worn disguise and see only the jackdaw and jackass.

On several occasions, would-be aspirants for public favor have announced themselves as the Boston Ideal Club, or as members of that justly celebrated Club. The latest instance is a notice of a concert in a town in Mass., in the Boston *Herald*, in which two individuals are named as banjo soloists, "of the Boston Ideal Banjo Club." This would be sufficiently annoying even if it were the only instance, but as it is but one of many similar, it is becoming a nuisance, which should be promptly abated. The Ideal Club is composed of musicians of intelligence and ability, who have labored hard to place themselves in the front rank, and they should not be handicapped by carrying along the dead weight of undeserving rivals. "Every tub should stand on its own bottom," and this rule the Ideals desire to see enforced. All honorable men will confirm their verdict, and aid them in carrying it into practical effect.

A NOTABLE EVENT.

RECEPTION OF THE BOSTON IDEAL CLUB.

A few weeks prior to the return home of the Boston Ideal Club, it was suggested that it would be but fitting that some acknowledgment be made them for the excellent reports they have won and the inestimable services they have rendered the banjo interests everywhere they have appeared before the public. Never before have such glorious results been achieved by any concert company the Ideals having conquered both as artists and individuals. The following correspondence is self-explained

BOSTON, May 18th, 1891.

To the Members of the Boston Ideal Banjo, Mandolin and Guitar Club:

Gentlemen:—A number of your friends who are interested in the development of the banjo as an element in musical science and who recognize the importance of the triumphs you have secured during your recent highly successful tour through the United States, Canada, Mexico, etc., and also your individual desert, and being desirous of expressing their appreciation in a measure, would esteem it an honor and pleasure to greet you socially at a friendly and informal banquet.

If this be agreeable, we will be happy to meet you at the Parker House on Monday evening, May 25th, to renew and strengthen old friendships, form new ones, and spend a few hours in fraternal association.

Awaiting an early and we hope affirmative reply, we are, gentlemen,

Very truly yours,

Frank N. Scott, Editor Gatcomb's B. and G. Gazette.
H. O. Browning, Boylston B. M. and Guitar Club.
G. H. Greene, Lynn Banjo, Mandolin & Guitar Club.
E. J. Crandall, Tufts College Glee and Banjo Club.
H. H. Rice, Brown University Glee and B. Club.
J. Edwin Gibbs, Worcester B. M. & Guitar Club.
Wm. J. Clifford, Fitchburg Mandolin and Guitar Club
R. E. Brayton, Brockton Banjo and Guitar Club.
L. B. Gatcomb, Frank Washburn, A. A. Babb;
F. O. Percival.

BOSTON, May 18th, 1891.

To Messrs. Frank N. Scott, H. O. Browning, G. H. Greene, E. J. Crandall, H. H. Rice, J. Edwin Gibbs, Wm. J. Clifford, R. E. Brayton, L. B. Gatcomb, A. A. Babb, F. O. Percival, and Frank Washburn.

Gentlemen:—The sentiments expressed in your kind letter of above date, are so flattering and the words of cheer and praise so fully felt, especially at the time we have all been looking forward to, that we cannot here express ourselves as we would wish, but, we gratefully accept this spontaneous invitation to dine with you at the time specified, where we shall, perhaps, be better able to thank you.

Yours very truly,

BOSTON IDEAL CLUB.

On Monday, May 25th, there assembled at the Parker House, some 45 guests, among whom were the following:

The Boston Ideal Club, Boylston Banjo Club, Lynn Banjo Club, Tufts College Glee and Banjo Club, Brockton Banjo Club, L. B. Gatcomb, Frank Washburn, A. A. Babb, F. O. Percival, Luis T. Romero, Eben H. Bailey, T. E. Glynn, J. Frank Giles, W. F. Wellman, Frank N. Scott and others. The press was represented by Chas. E. Hurd, Transcript; E. C. Burbank, Journal; Wm. Esty, Herald; Eugene Buckley, Globe; J. H. Wilson, Traveller; D. S. Knowlton, Sunday Times; J. G. Pember, Advertiser; J. G. Shute, Lynn City Item; Frank N. Scott, GATCOMB'S GAZETTE and New York Sunday Times.

After a brief period passed in social greetings, the company proceeded to the banquet room where a most delightful repast was in waiting. The room presented a most beautiful appearance, highly creditable to the ability of Steward Smith, whose efforts were appreciated. The tables were laid in the form of a banjo, a long round table being placed for the head with a straight table for the arm. Fragrant flowers were tastefully arranged to represent the ornamentations, and at each plate was an exquisite souvenir menu.

Mr. Frank N. Scott, chairman for the occasion, welcomed the guests in a brief informal address and invited them to partake of the good things, a request they were not slow in accepting. A complete feast followed and after a time the cigars were lighted and an informal entertainment of unusual excellence followed. The chairman introduced this portion of the evening's enjoyment by announcing that each and every one present was expected to contribute his mite toward the general fund.

In response to a brief address of welcome by the chairman, Mr. Geo. L. Lansing, director of the Ideals, fittingly responded and concluded by relegating to Mr. L. H. Galeucia the duty of presenting a brief outline of their tour. Mr. Galeucia was in every respect equal to the occasion, and all present listened with pleasure as he rapidly reviewed their trip through British Columbia, the West and Pacific States, giving a most interesting epitome of their tour.

Selections were rendered by the Boylston, Lynn, and Ideal Clubs; solos by G. L. Lansing, L. B. Gatcomb, and T. E. Glynn; a piano solo by E. H. Bailey; humorous character deliniations by John Burgess Weeks of the Tufts College Club; an artistic tenor solo by Mr. Hawkins, director of the Tufts College Glee Club; short speeches by E. J. Crandall, W. F.

Wellman, Luis T. Romero, W. B. Robinson, Chas. E. Hurd, and others.

Fun was in the ascendent, the time for parting arrived before any one was aware that even an hour had passed and the party separated, with unanimous expressions of regret, declaring they had passed one of the pleasantest evenings they had ever known, and expressing an earnest wish that the occasion might be repeated at an early date.

[This column is designed for a sort of reception room where we may meet our friends in an informal manner and exchange greetings. If these receptions are not generally interesting, the fault will rest with them and not with us, as if they will keep us informed of what is transpiring that is of interest, we will be only too well pleased to give it a place. This invitation is a general one, and we hope all will avail themselves of it.]

John Davis, Springfield, Mass, will be found hereafter in "the handsome little office on Main Street," opposite his old location. It is a front room, just what is wanted for such a purpose, and will no doubt be popular with his pupils. The "house-warming" was duly celebrated, and the usual "keg of nails" opened in due form. Sorry we could not have been present, but Mr. Davis is assured that Mr. Washburn will be on hand to receive the fourth degree in due time.

W. E. Pierpont, Waterbury, Ct., writes: "I will be located in Detroit, Mich., hereafter, and will send more accurate address when duly settled."

S. C. Barnum writes from Portland, Me.: "I have just organized a Banjo, Mandolin, and Guitar Club of fifty members, which will be a permanent thing, as they have hired rooms for one year." Success to the Imperial Banjo, Mandolin and Guitar Club.

The Glee and Banjo Club of the University of Michigan, at Ann Arbor, have just completed a highly successful concert tour of the west and north-west. They appear at all their concerts in the traditional student hat and gown, which adds a peculiar interest to their programme.

The "Lost Chord Club" of West Troy, N. Y., comprises the following named members: Herman Mather, 1st banjo; George Gifford, 2nd banjo; William Stapleton, banjeaurine; James McGurk, piccolo banjo. They are hard at work and promise good results.

J. R. Beebe, Rochester, N. Y., is at work among the musicians of that portion of the Empire State, and will speedily show an improvement in banjo and guitar. He is able and persevering, and is sure to make himself appreciated.

The Tufts College Glee and Banjo Club, with John Burgess Weeks as reader, have been giving a series of entertainments in various parts of New England, and have met with unqualified success everywhere. Mr. E. J. Crandall, their manager, is a most efficient business man, and in his hands their interests are well protected. We wish them success, for they deserve it. Mr. Weeks, who is the "reader" in their programme, is a young man of great ability, and is certain to attain a leading position as a humorist.

Al Snoots writing from 36 La Salle Street, Chicago, says: "The Boston Ideal Club was here on April 29th, and I had the pleasure of listening to their fine concert. There is no use talking—they are the Ideals and well deserve the name."

George H. Tiffany, Battery D, 4th Artillery, Fort McPherson, Atlanta, Ga., writes: "I am sorry I did not continue to get my banjo supplies from you, as I could always do a great deal better with you than elsewhere, especially for strings. Hereafter will only buy of you."

A. A. Babb is disgusted. He was recently poring over a concert programme and ran across something which stirred him up. "What is the matter?" "It is enough to make even a banjo kick, the way these fellows murder things. Here is one of my pieces, credited to Babb, arranged by Jay. It ought to be *de*-ranged." Lansing listened attentively, looked sympathetic, but said nothing.

The Bacon Trio, Gracie, Harry and Walter, played before an audience of 15,000 people in Mechanics' Hall, Boston, May 9th. The *Herald* said, "To the delight of the immense audience;" the *Globe* remarked, "They charmed the audience by their fine playing." These young artists are making big hits in character sketches.

"Wang" still continues to be an immense success at the Broadway Theatre, New York, and will continue indefinitely. The banjo chorus is a feature, the Gatcomb banjo contributing greatly to the interest.

Mr. Thomas Maynard, of Keene, N H., died May 17th, and was buried Monday 18th. Mr. Maynard was for some years engaged in the music business in Keene, where he enjoyed the confidence of his patrons and friends. He was an enterprising business man, and his death has left a void in the ranks of dealers which will not be easily filled.

An excited individual, who had evidently been struggling fiercely with a mighty mental problem, rushed into the GAZETTE sanctum, and breathlessly fired off this alarming con.:

"Why is a banjo student like a doctor with a carbuncle patient?"

Of course, we resigned.

"Because he resorts to Lansing."

Funeral next Sunday — no flowers.

Music and Drama publishes a portrait of Sims Reeves, which if correct, shows that the English tenor bears a strong resemblance to our own Geo. Francis Train.

Chase & Moody, Syracuse, N. Y., may be found in commodious quarters at their new location No. 331 S. Salina Street. They will occupy the entire five stories.

PERSONAL.

T. E. Glynn, of Portland, Me., was one of the guests at the Reception Banquet of the Ideal Club, and contributed a banjo solo to the evening's programme. Mr. Glynn is a performer of extraordinary ability, his execution being brilliant and his interpretation of the composer's intent marked with exceptional judgment. As a composer he holds an honorable place, giving promise of a most successful future.

Edw. W. Emerson, the unrivalled humorist, was one of the prominent features in the programme of Mr. Babb's concert, and won for himself a most honorable reputation. He is now ranked among the very best of all our humorists, and his services are constantly in demand. He also contributed a most satisfactory number to Mr. Scott's programme, and secured numberless recalls. He is an entire entertainment in himself.

E. M. Hall promises us a call during his vacation, and we sincerely hope he will do so. Mr. Hall is a musician of more than "promise," and we feel certain we will see him on time.

It is just a little suggestive that while the musical journals of New York are all pitching into John C. Freund, his name is still retained in the title of one of the journals he founded. His name must be worth something.

Prof. H. B. Masters and his San Jose Club presented the Ideals with a case of the choicest native wines when they visited that city.

At Seattle, Mr. Gatty Jones exchanged courtesies with Mr. Lansing, the director of the Ideals. Mr. Jones is San Francisco's best known banjoist.

Mr. Phil Gibson, of Great Falls, Mont., made it pleasant for the Ideal Club in that city. He also met them in Frisco, at the Palace Hotel, and together they saw Chinatown.

Mr. Tenney, Helena, Mont., is the representative banjoist of that city.

C. C. Bertholdt, St. Louis, has sent us an excellent cabinet photograph which we have given a prominent place in our collection. It is a fine picture and presents our St. Louis friend in a most favorable light. Mr. Bertholdt has our warmest thanks.

A. Dewey, Swansea, South Wales, sends us a photographic picture of his store in Swansea, in which the proprietor is shown standing in the entrance in working costume. Mr Dewey is evidently a pusher and as such is of the kind who insure success by commanding it. We will always be glad to hear from him.

Our Mr. Gatcomb put in a week in New York, Baltimore, Philadelphia, and Washington recently, calling upon our patrons in those cities and extending the interests of the Company. He found many friends of the GAZETTE who assured him of its popularity and certain success.

Mr. G. L. Lansing has played his arrangement of the Carnival of Venice in over 150 cities and towns this season, and never without a rousing encore. It will soon be published.

A. A. Babb accompanied by his wife, is spending the summer months at Dover, Me. He proposes to chase the bounding deer through the leafy forests, and spear the flying salmon in the swift waters of the historic Penobscot. In fact, his reading during the preceding month consisted largely of works on game (not Hoyle's), Isaac Walton and other similar writers, and it is hoped that he will not entirely depopulate the woods and streams of the Pine Tree State. No doubt he will kill time most pleasantly, if nothing else, and return to the routine of his professional duties like a giant refreshed.

The Gedney House, New York, is a first rate place to stop at as Brugh & DeKlyn are model hosts. Just now, while "Wang" is running at the Broadway Theatre, one can sit in his room and hear a great part of the opera, free gratis, for nothing. Even thus heard. the "Banjo Chorus" is good, the Gatcomb banjos sounding their own praises.

CONCERTS.

The Brooklyn Banjo Society, under the direction of Grant Brower, gave a concert in the First Baptist Church, Wednesday, May 20th, assisted by Miss Isabel Edwards, Albert G. Thies, Frank Downing, and others. The programme was an excellent one, and the occasion pleasant and profitable, as also highly creditable to all.

The Brown University Glee and Banjo Club, have been unusually busy of late, their engagements being many and close together. One of their most satisfactory took place at Association Hall, Worcester, Mass., May 16th, and was an event. The programme was in every respect most excellent, and the occasion one of great profit and interest.

The Bandurria Club of San Francisco, (the only one of the kind in this country), gave one of their excellent concerts at Germania Hall, in that city, Saturday, May 23. The programme comprised many of their best selections, and was a great delight to all the large audience assembled. This is the club who had the honor of playing before President Harrison on the occasion of his recent visit to that city. This club is under the direction of Senor Jose Sancho, to whose ability their excellence is due.

The Ideal Club of Los Angeles, Cal., under direction of Prof. C. S. De Lano, gave one of their recherche concerts at Turuverein Hall, Los Angeles, Friday, April 17, 1891. It is needless to say it was most successful in every respect. Their programme included Babb's "On the Milldam," and Shattuck's "Southern Zephyr."

The Calumet Club of Richmond, Canada, gave a concert in Town Hall, of that place, Tuesday, April 21, assisted by the Richmond Brass Band, F. R. Ross, violinist. and others. The Sherbrook *Examiner* said of this concert, — "The entertainment was of a high character, and was liberally patronized — the reputation of the 'Calumet' being already established by the assistance it has rendered at other entertainments. the 'minstrel' feature of the concert was highly finished and amusing without the slightest approach to vulgarity. Long live The Calumet."

OUR "BOOM."

The increase in our subscription lists is something remarkable, even in these days of rapid increase. Each day finds us far advanced over the preceding, and still the work goes on. With every mail comes words of praise. We present a few, culled from the many of this class:

Prof. Masters, of Los Angeles, Cal, says:

"GAZETTE received and is good. Shall work it everywhere with the Bandurristas—all the people come to us."

Geo. E. Wutzel, Philadelphia:

"Received the Musical GAZETTE. I find the GAZETTE greatly improved. I am now taking three journals and find the GAZETTE second to none."

A. Snoots, Chicago, says:

"Enclosed you have $1 for 2 years' subscription to the GAZETTE, as I cannot think of doing without it. Please mail to my new address, 36 La Salle Street."

We cannot resist the temptation to present entire the following letter, which we consider as "praise from Sir Hubert."

"New York City,
"May 1st, 1891.

"GAZETTE received for which I express my thanks.

"The praiseful encomiums, elicited so extensively by its fine appearance, should be most self-satisfying to your painstaking.

"Its substantial and business-like air, clear and refined nature of its contents, quantity as well as quality, cannot fail of recognition and proper appreciation; assuring for it a sincere and cordial welcome everywhere.

"I add my congratulations,
"Very truly yours,
"Frank B. Converse."

WELL-MERITED PRAISE.

This speaks for itself:

New York city, May 16, '89.

Mr. Grant Brower:

Dear Sir,—I want to heartily thank you for capital work in teaching our people the banjo number in our opera of "WANG." I shall cordially recommend you as a thoroughly good teacher of the banjo, and as a perfect master of the instrument in all ways. Yours,

DE WOLF HOPPER.

OUR NEW LITHOGRAPH.

The new lithograph which has just been made for us by the enterprising firm of Geo. H. Walker & Co., of Boston, may now be found in very many of the music houses and studios of this country and Canada, as the L. B. Gatcomb Co. have distributed several thousand copies in various parts of the continent. The design is in every respect most excellent, and is most creditable to the firm which made it and the one for whom it was prepared. It contains a group of excellent portraits of L. B. Gatcomb, G.L. Lansing, E. M. Hall, A. A. Babb, and B. E. Shattuck, with a most perfect re production of the beautiful Banjo which took the prize at the late Mechanics' Exposition in Boston.

H. W. Harris, Denver, Cal., says:

"The picture came all right, and I have it framed and hung on my wall. It looks fine and is an elegant piece of work."

E. M. Hall writing from Chicago, speaks as follows:

"Received the lithograph of the five hoodoos, and it's immense. It will be a splendid advertisement."

Everywhere they are sent they are received with pleasure and conspicuously displayed, as they are an ornament such as all will be delighted with.

C. C. Beadle, Bellows Falls, writes

"Litho received, and it is *up and up* a good-looking team."

Josephine R. Pitkin, Montpelier, Vt., writes:

"Many thanks for the picture. Don't you think the portraits are just a little too *young and handsome*—that is, unless they have grown so since I last saw them."

Maulbetsch & Whittemore, Newark, N.J., write:

"We hereby acknowledge receipt of your beautiful lithograph, for which we thank you heartily."

James H. Herrick, Jr., Willimantic, Ct., writes:

"I received the portrait lithograph, am well pleased with it and return thanks."

and so on, to the end of a very long chapter.

We have already sent per mail and express to all parts of the continent, copies of our new lithograph, which is exciting such enthusiastic praise. Several thousands have already been issued, but the supply is by no means exhausted. We will mail a copy to any address on receipt of ten cents, to defray expense of postage, etc., and will be pleased to send to all persons wishing to display them in some prominent place.

The Boston Ideals are passing the summer months at Lake Memphremagog, Vt., where they will combine business and pleasure in a most judicious manner. Their repertoire is a most extended one even now, but will be vastly extended before they re-enter the concert world.

GATCOMB'S
Banjo and Guitar Gazette.
Published Bi-Monthly by
L. B. GATCOMB COMPANY,
Address all communications to
No. 58 Winter Street, Boston, Mass., U. S. A.

RATES OF ADVERTISING:

1 Column,	1 insertion	$7.00
1-2 "	1 "	4.00
1 inch,	1 "	1.00

On yearly advertisements we make 20 per cent. discount from the above rates.

Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, $1.00 per year; additional lines 50 cents per line.

Advertisements under the heading "New Music," one insertion, 4 lines, 50 cents; additional lines 12 1-2 cents per line.

For subscription rates, see Editorial Page 2.

Press of WALLACE SPOONER, 17 Province St., Boston.

PUBLISHERS' DEPARTMENT.

Here are a few of the many pleasant things our friends have been saying about the GAZETTE. They may be assured we will endeavor to deserve all the compliments they bestow upon us.

Otis M. Hicks, Rochester, N. Y., writes: "Received the GAZETTE, and am much pleased with it. I enclose money for one year's subscription. It seems to me that at the very moderate subscription rate the GAZETTE should be in the hands of every one interested in music."

That is how it seems to us, and is the reason for making the price so low. We want to reach everybody.

An old advertiser writes:

"You may reserve me a two-inch space for one year, for which I will remit. It pays me to do so."

And he is right — nothing can be more profitable to advertisers than to have a place in the columns of a paper which reaches the class of patrons to whom they must appeal.

H. J. Isbell is another of our regular advertisers who appreciates us. He says:

"You may continue my ad."

F. F. G., Putnam, Ct., says:

"There are a great many banjos in town, but none can come near mine in sweetness of tone. I have a———also, but like yours better by far."

I. H. S., New Bedford, Mass., says:

"When you learn that I have a banjo which I shall discard when I get yours, it may let you know how well I like them. I have seen lots of banjos, and always speak a good word for *yours* in preference to all others."

Morris Atkins, Montpelier, Vt., writes:

"The banjo arrived, and its owner is more than pleased with it, declaring that in tone and finish it is unsurpassed. Look out for another order soon."

Henry D. Clapp, Geneva, N. Y., says:

"I received the banjo I ordered. It is a *marvel* of workmanship, and though a low-priced instrument, its tone is *beautiful*, as it is both *sweet*, powerful and has a *wonderful* carrying quality. This one will sell many more for you."

A. H. Wheeler, Worcester, says:

"I received the Mandolin and am very much pleased with it. I can truly say that I have never before seen so fine an instrument for the money."

C. S. Wilson, New York city, is thus enthusiastic:

"GAZETTE received; each new issue is a big improvement over its predecessors. I cannot see how you afford to give so much first-class reading matter and interesting news for so small a sum as fifty cents a year. The GAZETTE is worth three times that amount. You can count on me as a permanent subscriber."

THE GATCOMB BANJO.

And these are a few of the many nice things we are receiving about the Gatcomb Banjo. Were we to attempt giving them all, the GAZETTE would have to be enlarged to quadruple its present size and contain no other reading matter.

Our good friend and esteemed artist, E. M. Hall, in a friendly letter to Mr. Gatcomb, among other pleasant things, writes: "A friend recently called on me to show me the Gatcomb Banjo which he is delighted with, and asked me what I thought of it. What could I say but speak in the highest praise? It is a fine instrument; the tone and finish are all that could be desired—in short, it is a first-class instrument in every respect."

A. Dewey, Swansea, South Wales, writes us an exceedingly business-like letter from which we extract as follows: "I ought to tell you that the No. 15 you sent me, with a seventeen and a twenty-five dollar banjo of a London make, the so-called champions of the entire world, were put on a table together, and your banjo was tried and paid for without one word. The others took their instruments home disheartened, as they were not in it. You can make use of any of my statements, as they are facts.

Charles Phair, Presque Isle, Me., writes: "I received the Banjo, and am more than satisfied with it. I think it is a beauty."

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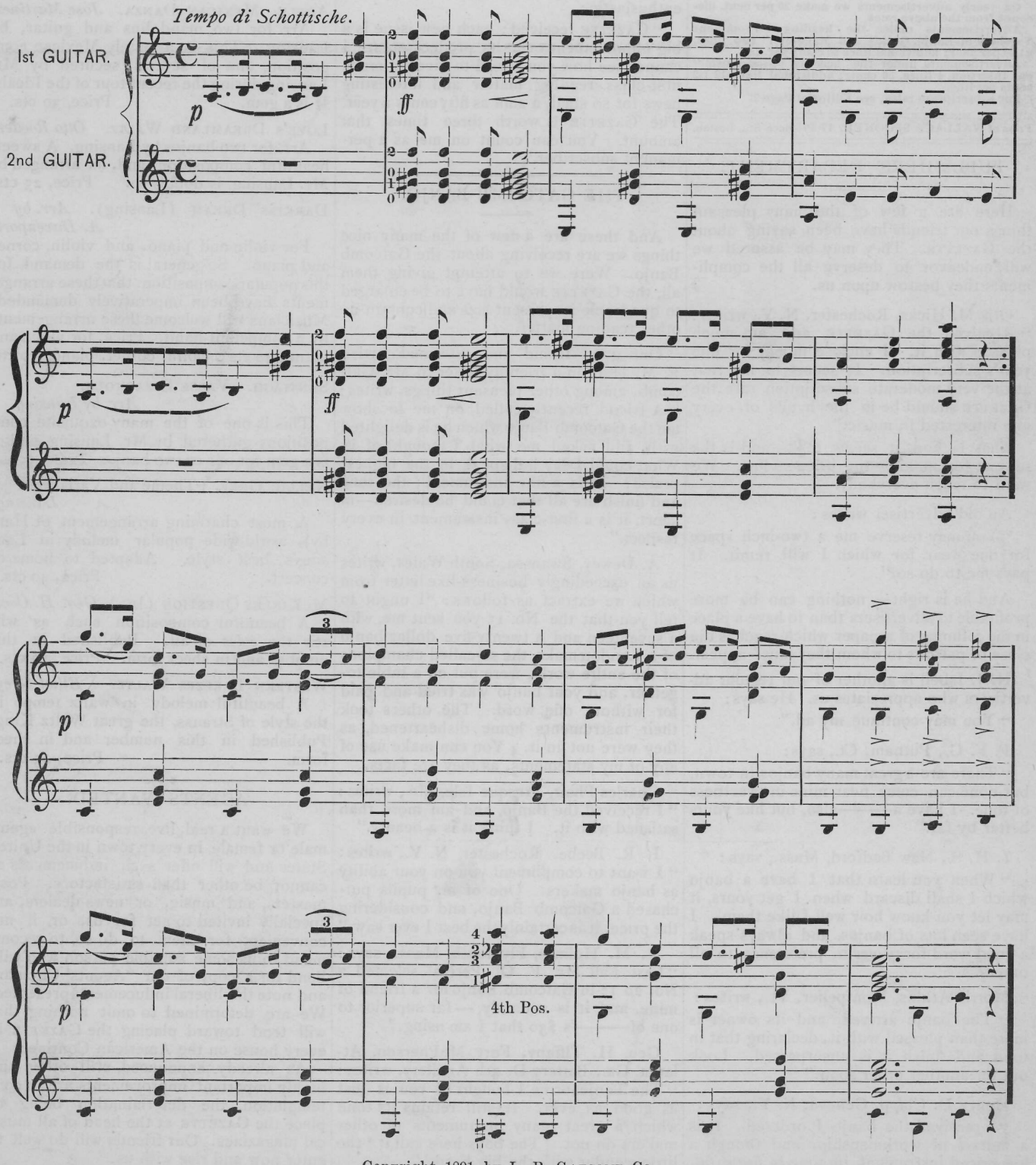
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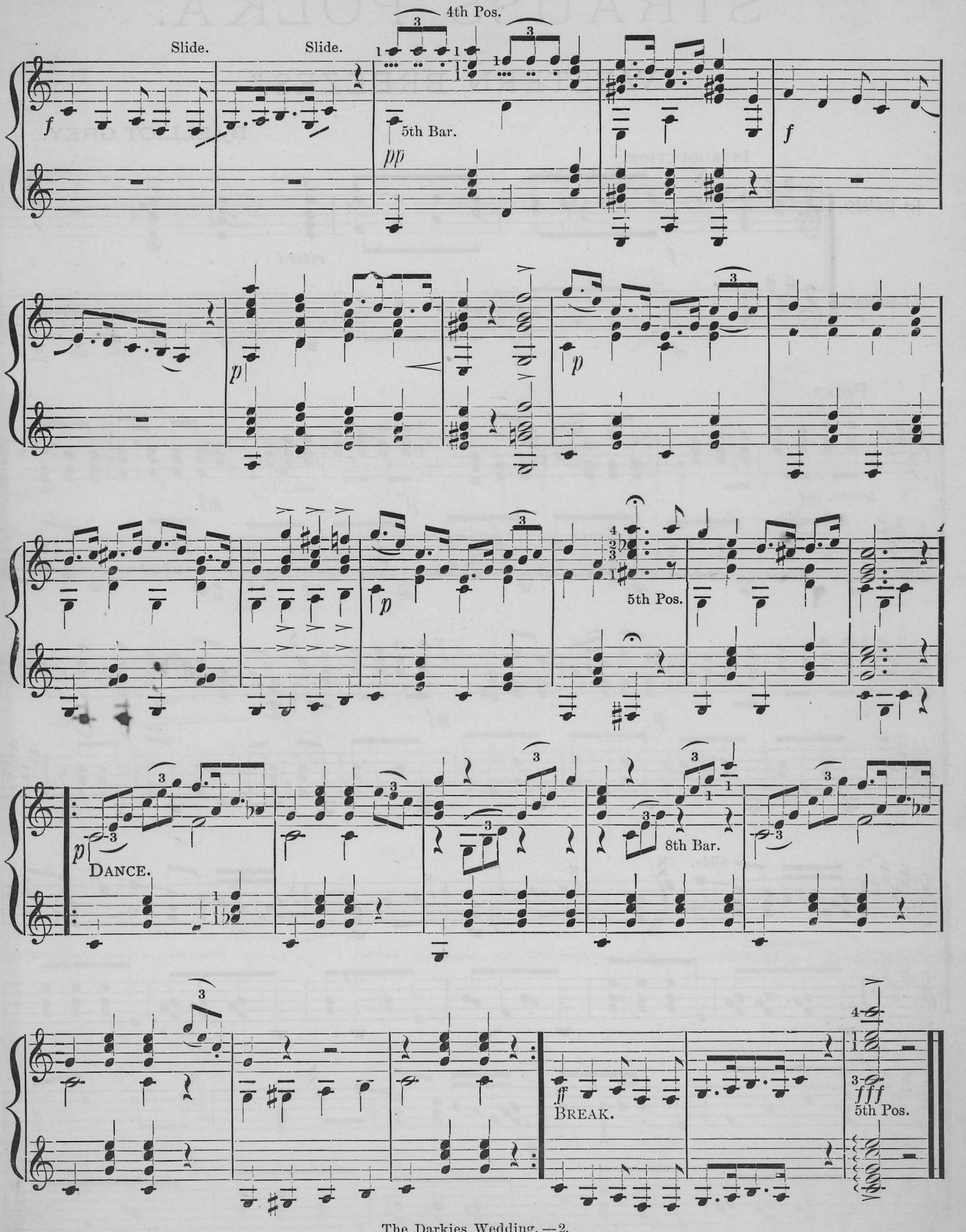
The Darkies Wedding.—2.

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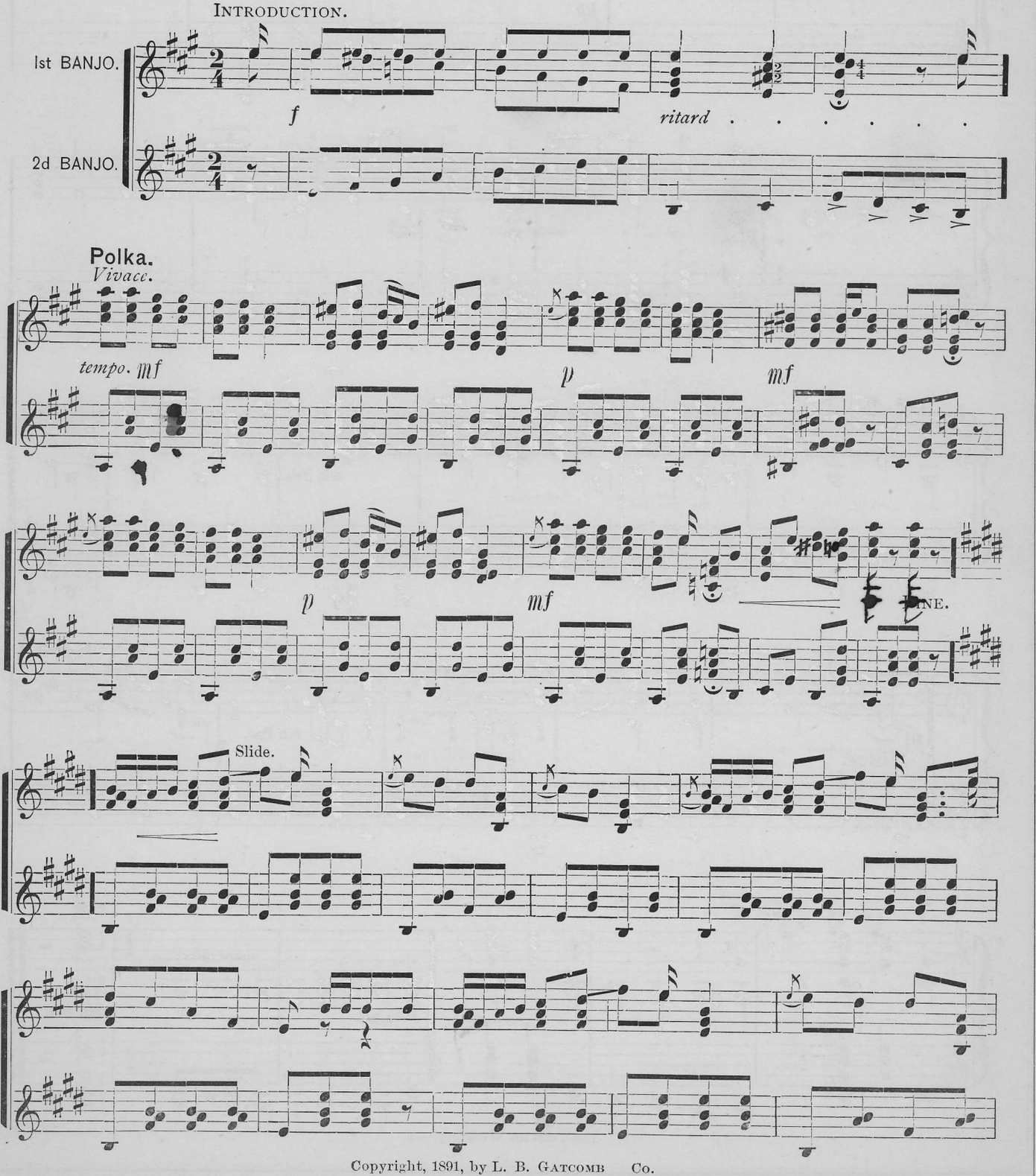

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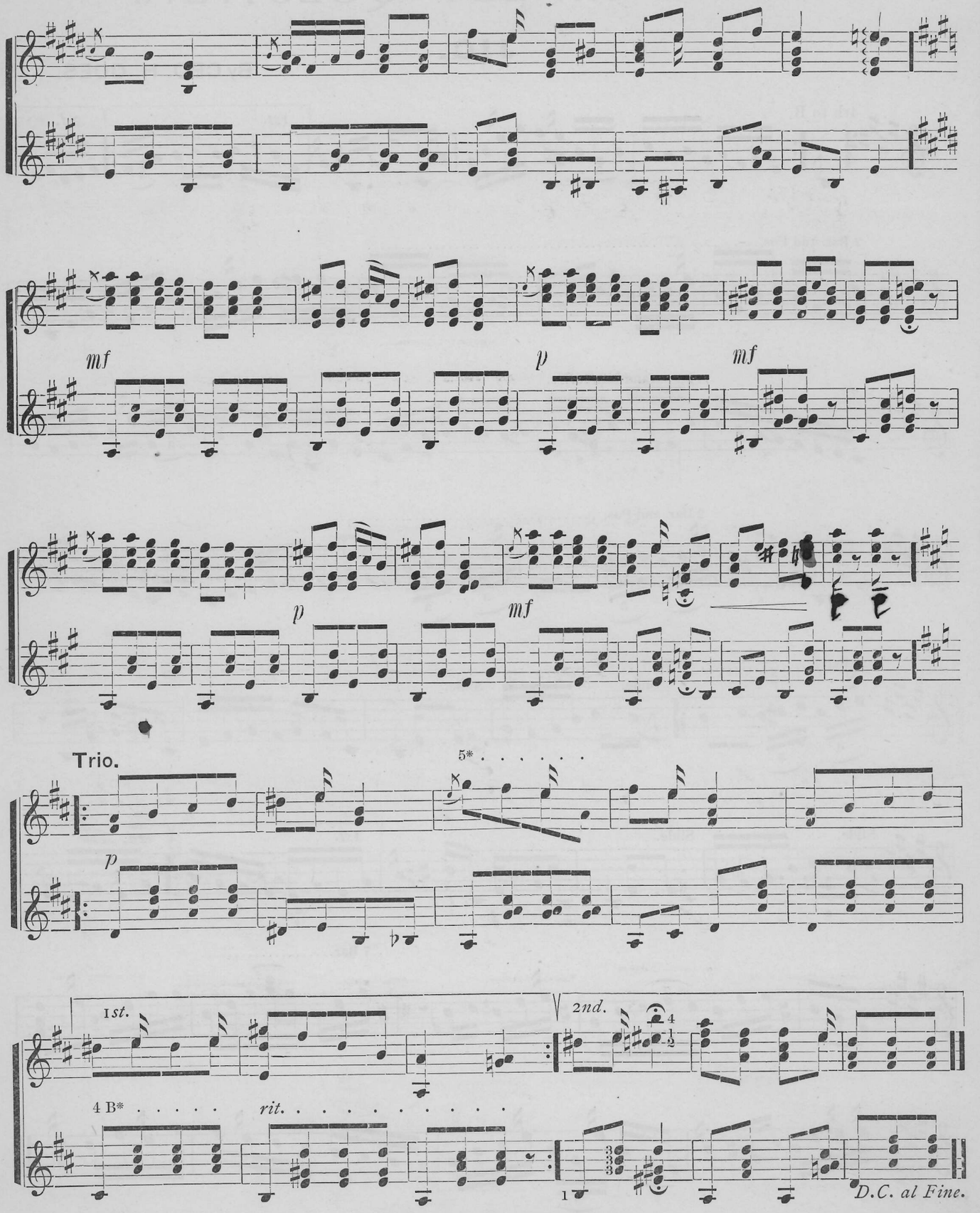

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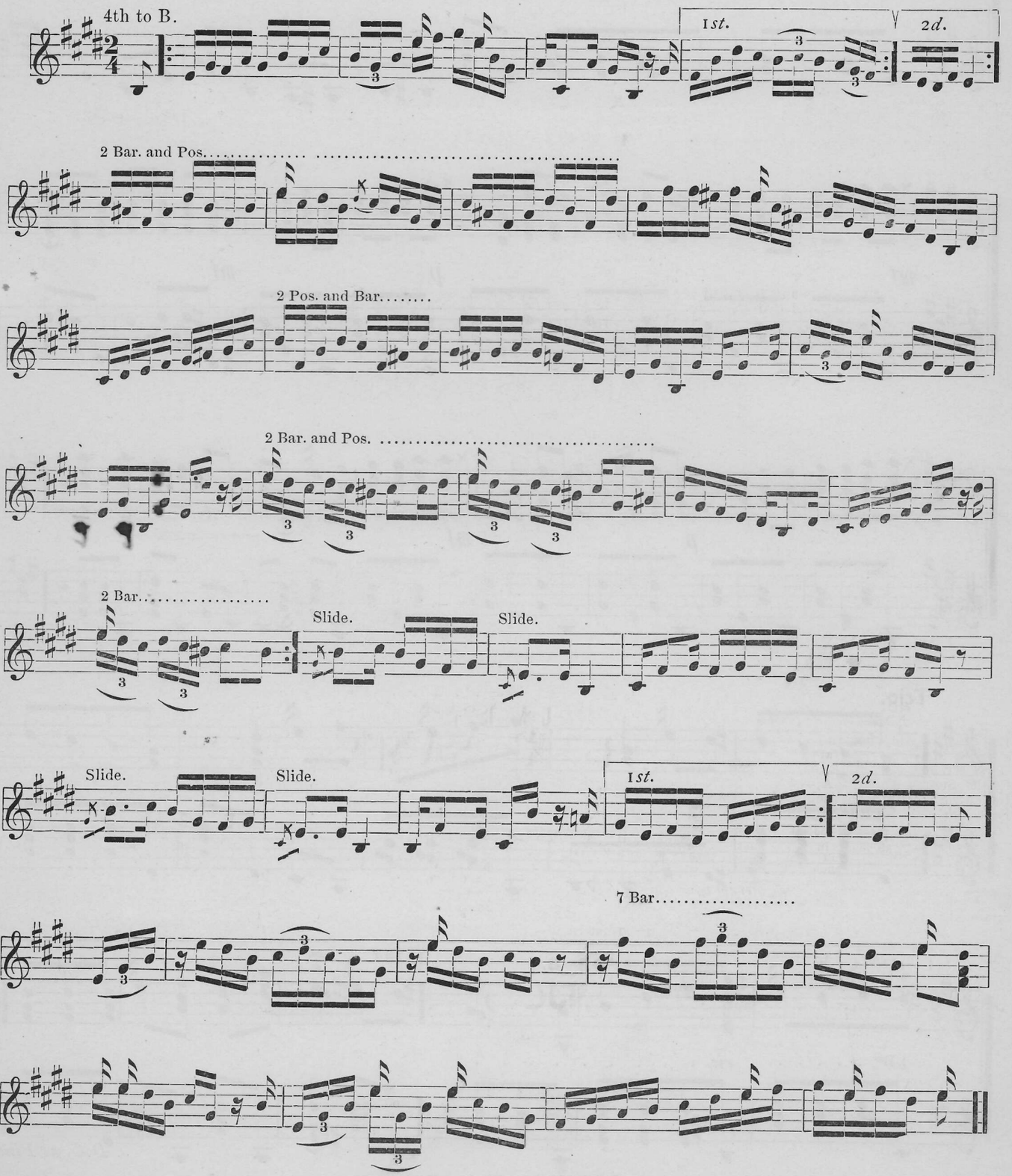

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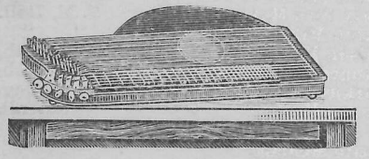

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